

THE
PRINCE *of* PILSEN

A Musical Comedy



Book and Lyrics by
FRANK PIXLEY

Music by
GUSTAV LUDERS

Price \$6.00

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New York

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THE PRINCE OF PILSEN



A MUSICAL COMEDY
IN TWO ACTS

LYRICS BY

FRANK PIXLEY



MUSIC BY

GUSTAV LUDERS.

VOCAL SCORE.



Price \$6.00

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THE PRINCE OF PILSEN.

A Musical Comedy in Two Acts.

Management of Henry W. Savage.

Staged by George Marion.

Produced May 1902, Tremont Theatre, Boston.

Book and Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

CAST OF CHARACTERS.

6/9/11 Marion & Echoes 11/15/11

Prince of Pilsen	ARTHUR DONALDSON.
Hans Wagner	JOHN W. RANSONE.
Tom Wagner	IVEY ANDERSON.
Artie	MAURICE DARCY.
François	ROBERT O'CONNOR.
Mrs. Madison Crocker	DOROTHY MORTON.
Sidonie	LOUISE MONTROSE.
Edith	MABEL PIERSON.
Nellie	RUTH PEEBLES.
Juinnie	ZELLA FRANK.

Heidelberg Students, Naval Cadets, U.S.A. Gendarmes, Vassar Girls etc. etc.

Time — Present.
Place — Nice, Italy.

Contents.

ACT I.

OVERTURE	5
Nº 1 OPENING CHORUS François and Waiters,— Entrance of Edith and Chorus.	15
2 ARTIE	Artie and Girls. 29
3 SEASON AT THE SHORE.	Mrs. Crocker and Chorus Girls. 34
4 ENTRANCE	François, Edith and Chorus. 38
5 STUDENTS' ENTRANCE	47
6 HEIDELBERG (STEIN SONG).	Prince and Students. 51
7 THE WIDOW (TRIO).	Mrs Crocker, Hans and Artie. 57
8 KEEP IT DARK	François, Sidonie and Chorus. 63
9 PICTURES IN THE SMOKE	Prince. 67
10 FINALE I	71

ACT II.

11 OPENING CHORUS	Foxhunter Chorus. 88
12 DIDN'T KNOW EXACTLY WHAT TO DO	Hans, Mrs. Crocker and Chorus100
13 THE AMERICAN GIRL (Song of the Cities)	Mrs. Crocker and Chorus.104
14 THE MESSAGE OF THE VIOLET	Tom. 113
15 THE TALE OF THE SEA SHELL	Prince, Nellie and Ensemble.117
16 BACK TO THE BOULEVARDS.	François and Sidonie.121
17 FLOWER FÊTE	Mrs. Crocker and Ensemble.127
18 FALL IN.	Tom, Edith and Marines134
19 FINALE II.	Principals and Chorus140

THE PRINCE OF PILSEN.

A Musical Comedy in Two Acts.

Book and Lyrics by
FRANK PIXLEY.

Overture.

Music by
GUSTAV LUDERS.

Allegretto.

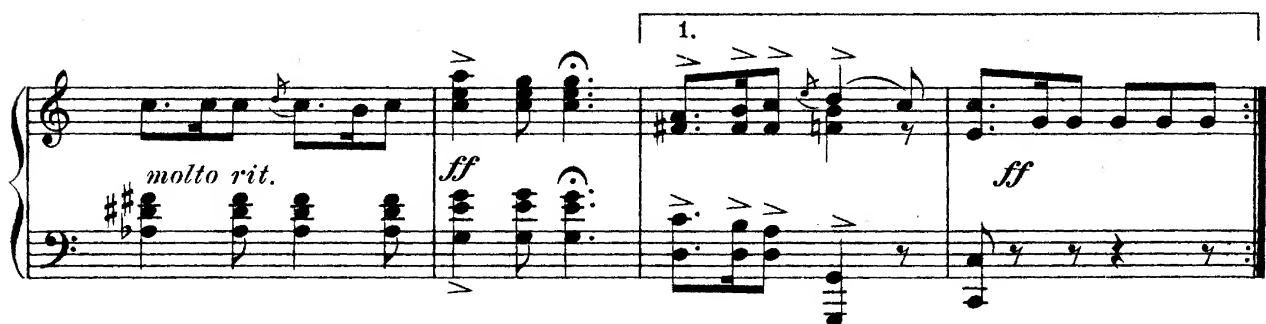
Piano. *f*

rit.

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Molto moderato è marcato.







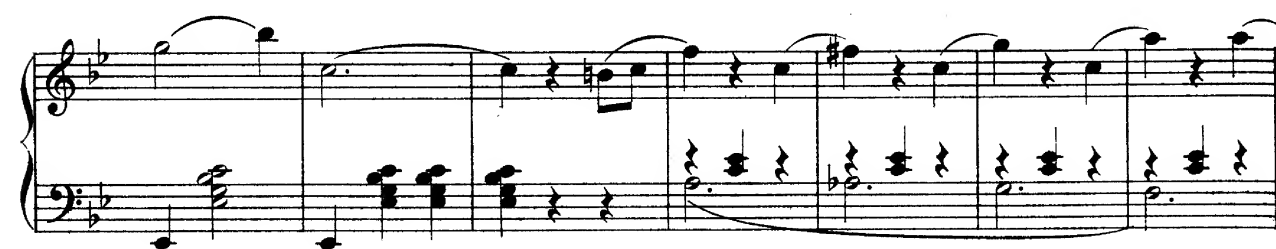


First system of musical notation, featuring a treble and bass staff. The bass staff has a *fff* dynamic marking. The treble staff has a *molto rit.* marking. The music is in 3/4 time and includes various chords and melodic lines.

Tempo di Valse.



Second system of musical notation, featuring a treble and bass staff. The bass staff has a *p - f* dynamic marking. The music is in 3/4 time and includes various chords and melodic lines.



Third system of musical notation, featuring a treble and bass staff. The music is in 3/4 time and includes various chords and melodic lines.



Fourth system of musical notation, featuring a treble and bass staff. The music is in 3/4 time and includes various chords and melodic lines.



Fifth system of musical notation, featuring a treble and bass staff. The music is in 3/4 time and includes various chords and melodic lines.



Sixth system of musical notation, featuring a treble and bass staff. The system includes two first endings, marked "1." and "2.", leading to a final cadence. The music is in 3/4 time and includes various chords and melodic lines.

Allegretto.

p

f

Two systems of piano music in G major, 4/4 time. The first system has 5 measures, and the second system has 5 measures. The music features arpeggiated chords in the right hand and block chords or moving lines in the left hand.

Allegretto.

Four systems of piano music in G major, 4/4 time, marked *Allegretto*. The first system starts with a piano (*p*) dynamic. The music consists of eighth-note patterns in the right hand and block chords or moving lines in the left hand.



Tempo di Marcia.

This musical score is for a piano piece in 2/4 time, marked "Tempo di Marcia." The key signature has two flats (B-flat and E-flat). The score consists of six systems of two staves each. The first system begins with a treble clef and a key signature of two flats. The first staff of the first system contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second staff of the first system contains a piano (*p*) dynamic marking. The second system of the first staff contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second staff of the second system contains a piano (*p*) dynamic marking. The third system of the first staff contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second staff of the third system contains a piano (*p*) dynamic marking. The fourth system of the first staff contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second staff of the fourth system contains a piano (*p*) dynamic marking. The fifth system of the first staff contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second staff of the fifth system contains a piano (*p*) dynamic marking. The sixth system of the first staff contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second staff of the sixth system contains a piano (*p*) dynamic marking. The score concludes with a final measure in the sixth system, marked with a forte (*ff*) dynamic.

This page of musical notation, numbered 14, contains six systems of piano accompaniment. The music is written for piano (p) and features a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The first system shows a piano introduction with a series of chords in the right hand and a steady eighth-note bass line in the left hand. The second system continues this pattern, with some melodic movement in the right hand. The third system introduces a more complex melodic line in the right hand, featuring eighth and sixteenth notes. The fourth system features a series of chords in the right hand, with a steady bass line in the left hand. The fifth system continues this pattern, with some melodic movement in the right hand. The sixth system concludes the page with a final chord in the right hand and a steady bass line in the left hand.

No 1.

Opening Chorus.

Allegretto.

Piano. *p*

(Curtain.) *f*

FRANÇOIS & WAITERS.
TEN. & BASS.

In days of — old the

The first system of the musical score. The vocal line (Tenor and Bass) begins with a whole rest, followed by a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment starts with a forte (f) dynamic, featuring a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

pi - rate bold ran up a — flag of black And

The second system of the musical score. The vocal line continues with a half note D4, a quarter note C#4, and a half note B3. The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand becoming more complex.

sailed a - way in search of — prey that came a - cross his

The third system of the musical score. The vocal line continues with a half note A3, a quarter note G#3, and a half note F#3. The piano accompaniment continues with its characteristic eighth-note accompaniment.

track. We are up - to-date and watch and wait be -

The fourth system of the musical score. The vocal line concludes with a half note E3, a quarter note D#3, and a half note C#3. The piano accompaniment features some more active passages in the right hand, including sixteenth-note runs.

- neath a flag of white It's wrong to rob but

that's our job and cus - tom makes it right. Hip hip hur - roo! for the

pi - rate crew of a summer re - sort ho - tel — You'll have to pay if you

want to stay if you're wise you'll tip — us well — If you've

mon ey to burn we call the turn We know just what to do We

feel our worth and we want the earth We're a rol-lick-ing pi-rate crew.

FRANÇOIS

When we find a man who de-clines to pay There's a lit-tle game which we

al-ways play Starv-ing him to death in a gen-teel way Some-

what frap - pe will win the day; We've a doz - en schemes to re -

lax his grip it's tip, tip, tip, or it's skip, skip, skip,

with an i - cy glare we freeze him, dis - please him, and tease him But we

nev - er miss a chance to squeeze him we're out for cash.

FRANÇOIS.

Our pi - rate crew is tried and true we know what to do. Hip

WAITERS.

Our pi - rate crew is tried and true we know what to do. Hip

The musical score for François and Waiters is in 6/8 time with a key signature of two sharps (F# and C#). It features a vocal melody and a piano accompaniment. The vocal parts have lyrics: "Our pi - rate crew is tried and true we know what to do. Hip". The piano accompaniment includes triplets and a final flourish.

hip hur-roo for the pi - rate crew of a sum-mer re - sort - ho -

hip hur-roo for the pi - rate crew of a sum-mer re - sort - ho -

The chorus is repeated for two voices. The melody is in 6/8 time with a key signature of two sharps. The piano accompaniment features a steady eighth-note bass line and chords.

- tel _____ You'll have to pay if you want to stay, If you're

- tel _____ You'll have to pay if you want to stay, If you're

The bridge is repeated for two voices. The melody is in 6/8 time with a key signature of two sharps. The piano accompaniment features a steady eighth-note bass line and chords.

wise you'll tip us well ——— If you've mon - ey to burn we

wise you'll tip us well ——— If you've mon - ey to burn we

call the turn for we know just what to do, ——— We

call the turn for we know just what to do, ——— We

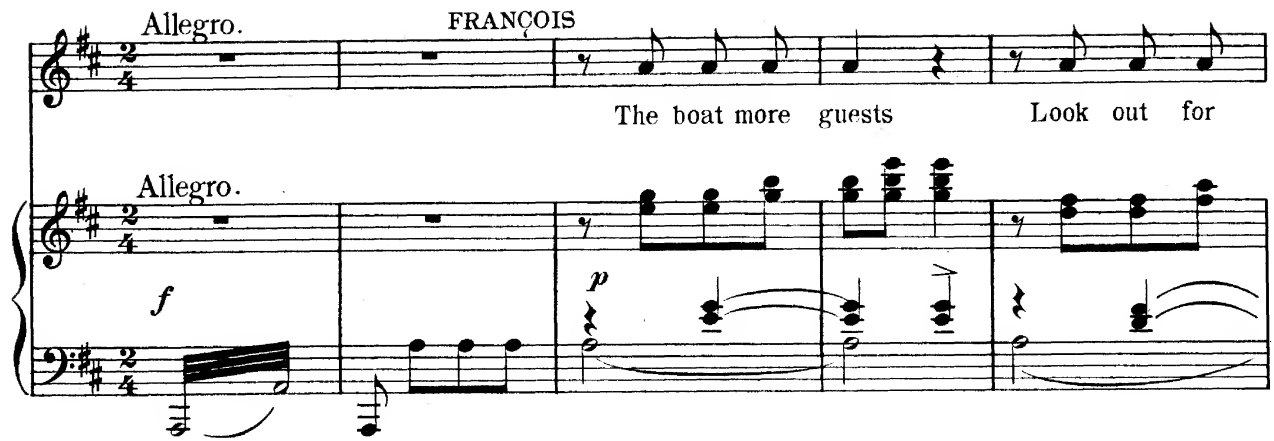
feel our worth and we want the earth We're a rol-lick-ing pi-rate crew. —

feel our worth and we want the earth We're a rol-lick-ing pi-rate crew. —

rit.

Allegro. FRANÇOIS

The boat more guests Look out for



tips Take care you do not let one slip.



SOP. & ALTO. *unis.*

We've had a storm-y trip were glad to leave the ship So

TEN. & BASS. *unis.*

glad in fact we can-not keep from danc-ing Of course we want to

f

see As quickly as may be The li-ons who make so-cial life en-

tranc-ing. Soon we'll know the rare de - cree

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is D major (two sharps). The vocal line has a rest for the first measure, then the lyrics 'tranc-ing.' followed by a rest, then 'Soon we'll know the rare de - cree'. The piano accompaniment provides a rhythmic and harmonic foundation.

When a stran-ger sees the sights for we in - tend to well ex - plore all

The second system of the musical score. The vocal line continues with the lyrics 'When a stran-ger sees the sights for we in - tend to well ex - plore all'. The piano accompaniment continues with chords and moving lines in both hands.

Tempo di Valse.

EDITH.

that this life means at the shore And may be more. — We

The third system of the musical score, marked 'Tempo di Valse.' and 'EDITH.'. The time signature changes to 3/4. The vocal line has the lyrics 'that this life means at the shore And may be more. — We'. The piano accompaniment features a waltz-like rhythm. A piano dynamic marking 'p' is present in the piano part.

know_ it's wrong for girls to flirt Ex - cept_ with those in love ex -

- pert And yet_ up - on_ the sly_ Its nice_ I won't de

ny. At home we're good as we can be But here_ we

mean_ the sights to see The pros - pect seems_ en - chant - ing For_

still were fan - cy free. _____

We know it's wrong for girls to

ff

This system contains the first four measures of the piece. It features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics 'still were fan - cy free.' are under the first measure, followed by a long line. The second measure has no lyrics. The third and fourth measures have the lyrics 'We know it's wrong for girls to'. The piano accompaniment is in bass clef, with a forte (ff) dynamic marking in the third measure. The piano part consists of chords and moving lines in both hands.

flirt ex - cept_ with those in love ex - pert And yet_ up on_ the

This system contains measures 5 through 8. The vocal line continues with the lyrics 'flirt ex - cept_ with those in love ex - pert And yet_ up on_ the'. The piano accompaniment continues with chords and moving lines in both hands.

sly_ It's nice_ we won't_ de - ny_ At home_ were

This system contains measures 9 through 12. The vocal line continues with the lyrics 'sly_ It's nice_ we won't_ de - ny_ At home_ were'. The piano accompaniment continues with chords and moving lines in both hands.

good — as we can be To tell — the truth — we have to

EDITH.

But here — with hearts quite fan - cy free The sights we'll
be But here — with hearts quite fan - cy free — The sights we'll

Presto.

see, A chance like this For whole - sale bliss — no girl — of
see, A chance like this For whole - sale bliss — no girl, no girl of

course should miss a chance like this For whole - sale bliss

We would not miss no! no! we would not miss.

We would not miss no! no! we would not miss.

Voices alone.

p *ff*

No 2.

Artie.

Artie and Chorus.

Allegretto.

Piano. *mf*

ARTIE. CHORUS. SOP. ARTIE.

In good old Lon-don town, In good old Lon-don town, So -
 When-e'er I take a walk, When-e'er he takes a walk, A -

ci - e - ty you know is most ex - clu - sive, ex - clu - sive, We're
 long the streets I make a great sen - sa - tion, sen - sa - tion, I

CHORUS. ARTIE.

much in-clined to frown, They're much in-clined to frown, On
 cause no end of talk, He caus - es lots of talk, My

CHORUS. ARTIE.

stran - gers who ap - pear at all ob - tru - sive, ob - tru - sive, Al - though it may seem
dress is al - ways e - qual to my sta - tion, his sta - tion, In ar - dent ad - mi -

sil - ly From Strand to Pic - a - dil - ly my name in - sures a -
- ra - tion They stop all con - ver - sa - tion of course I know ex -

CHORUS. ARTIE.

wel - come warm and heart - y, quite heart - y, If you would win re - nown and
act - ly what's the mat - ter, the mat - ter, My cloth - ing is so loud it

own the bloom - ing town Just tell them that you know a cer - tain par - ty.
si - len - ces the crowd But when I'm gone you ought to hear them chat - ter.

REFRAIN.

Ar - tie! Ar - tie! that is all the cry Ev - 'ry thing I do is prop - er

p

quite Wher - ev - er I may go or stay you can hear the la - dies say

CHORUS.

ARTIE.

"In - tro - duce me; he's all right." Hur - rah for Ar - tie. Ar - tie! Ar - tie!

f

hap - py as a lark Ev - 'ry bod - y makes the same re - mark

Is - nt he a dai - sy? Ar - tie sets them cra - zy

CHORUS.

All the girls are dead in love with Ar - tie' Ar - tie! Ar - tie!

that is all the cry Ev - 'ry-thing he does is prop - er quite Wher -

- ev - er he may go or stay you can hear the la - dies say

"In - tro - duce me; he's all right" hur-rah for Ar - tie. Ar - tie! Ar - tie!

hap - py as a lark Ev - 'ry bod - y makes the same re -

mark "Is - nt he a dai - sy?"

Ar - tie sets them cra - zy All the girls are dead in love with Ar - tie!"

No 3.

Season at the Shore.

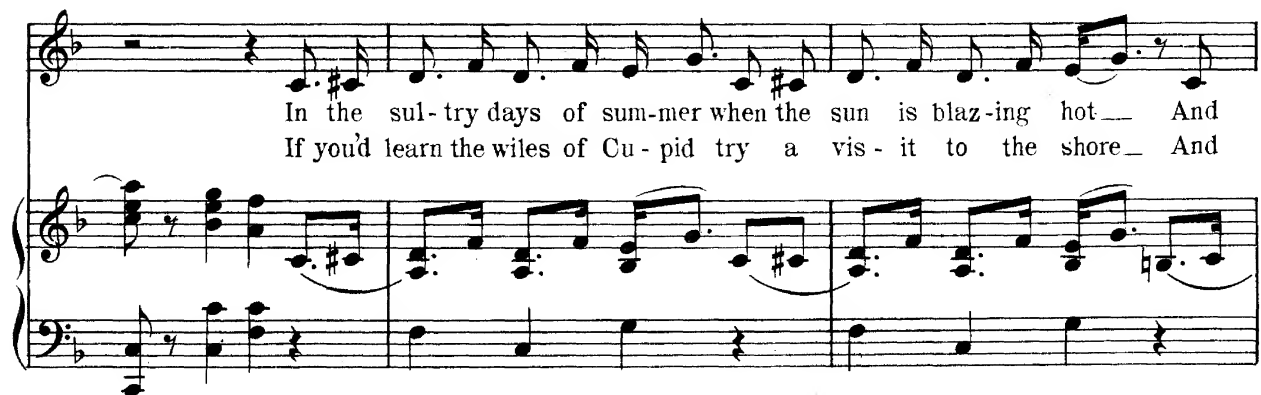
Mrs. Crocker and Chorus.

Moderato.

Piano. *f*

The piano introduction is in 2/4 time, marked 'Moderato'. It features a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

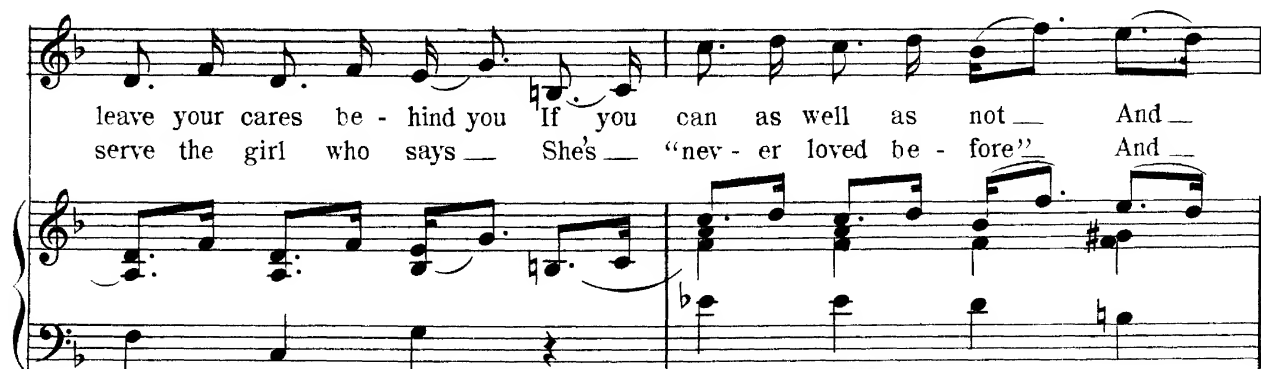
In the sul-try days of sum-mer when the sun is blaz-ing hot— And
If you'd learn the wiles of Cu-pid try a vis-it to the shore— And

The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The lyrics are written below the vocal staff. The music is in 2/4 time and features a mix of eighth and quarter notes.

life it-self be-comes a fear-ful bore Just
make a note of ev-'ry thing you see Ob-

The vocal melody continues in the treble staff, and the piano accompaniment continues in the bass staff. The lyrics are written below the vocal staff. The music is in 2/4 time and features a mix of eighth and quarter notes.

leave your cares be-hind you If you can as well as not— And—
serve the girl who says— She's— "nev-er loved be-fore" And—

The vocal melody continues in the treble staff, and the piano accompaniment continues in the bass staff. The lyrics are written below the vocal staff. The music is in 2/4 time and features a mix of eighth and quarter notes.

make a fly-ing vis - it to the shore Pick out a sum-mer E-den where the
 "nev-er drinks a thing ex-cept-ing tea" Don't try to ed - u-cate her if your

con espress.

o - cean breez - es blow And pleas-ure is the or - der of the
 bank ac - count is low You'll find that she's a rath - er cost - ly

day Re - sign your - self to fol - ly and to
 plum She'll be en - gaged a doz - en times with -

fun wher - eer you go And trou-bles all will quick - ly fly a - way.
 in a week or so And fair - ly dote on Pom - mer - y and Mumm.

REFRAIN.

Oh! the fox - y sum-mer girl, — when she sets your head a - whirl, — Is a

most ex - pen - sive pearl — but I'd have you un - der - stand — She's a

crea - ture to a - dore — when you meet her at the shore — But she'll

CHORUS.

cost you more and more — if you try to win her hand. Oh! the

fox - y sum - mer girl — when she sets your head a - whirl — Is a

most ex - pen - sive pearl — but I'd have you un - der - stand — She's a

crea - ture to a - dore — when you meet her at the shore — But shell

cost you more and more — If you try to win her hand.

No 4.

Entrance

François, Hans, Edith and Chorus.

Moderato. SOPR. & ALTO.

Chorus. We'll have a ga - la day—

TEN. & BASS.

Piano. *f*

Fate sends a prince this way— each

voice we'll raise to— sing the praise of— such a no - ble guest; With

loud ac - claim we hail his name the great - est and the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "loud ac - claim we hail his name the great - est and the". The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp. The music is in a 4/4 time signature.

best. This day we long will

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "best. This day we long will". The piano accompaniment continues with the same instrumental texture. The key signature remains one sharp and the time signature is 4/4.

cel - e-brate for such a chance is rare love for the

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "cel - e-brate for such a chance is rare love for the". The piano accompaniment continues with the same instrumental texture. The key signature remains one sharp and the time signature is 4/4.

prince let us e - vince Wel - come thrice

wel - come oh strang - er fair. To your

FRANÇOIS

high-ness now we — hum-bly bow great — son of a for - eign land May your

high-ness please on — bend - ed knees we — wait — for — your com-mand. Though I

HANS.

do not un-der-stand all the cus-toms of this land what has caused all— this loud

up - roar will you tell me what's the mat - ter such a

rum - pus such a clat - ter I have nev - er— heard be -

fore.— CHORUS. Though he can't tell what's the mat - ter such a

rum - pus such a clat - ter he has nev - er heard be - fore.

EDITH. Tempo di Valse.

The fame of your name be - fore

dolce.

you pre - cedes you wher - ev - er you go You know that we

sim - ply a - dore you quite plain - ly our love we

show. _____

CHORUS. The fame of your name — be - fore you pre -

no - ble prince per - - mit us to

cedes you wher - ev - er you go — you know that we

you to show our hom - age due Oh what

sim - ply a - dore you quite plain - ly our love we

joy for high and low quite plain - ly our love we

Allegretto. HANS.

Will_ you_ kind - ly let us state that I

show.

show.

p

quite ap - pre - ci - ate both this meet - ing and this greet - ing for I

think it's sim - ply great though this_ may be all a bluff still I'll

f

The musical score is written for a voice and piano. The tempo is marked 'Allegretto.' and the key signature has two sharps (F# and C#). The time signature is 2/4. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The score is divided into three systems. The first system shows the vocal line starting with 'Will_ you_ kind - ly let us state that I' and the piano accompaniment with 'show.' in both staves. The second system continues the vocal line with 'quite ap - pre - ci - ate both this meet - ing and this greet - ing for I' and the piano accompaniment with a piano (*p*) dynamic. The third system continues the vocal line with 'think it's sim - ply great though this_ may be all a bluff still I'll' and the piano accompaniment with a forte (*f*) dynamic. There are trills (*tr*) marked in the piano accompaniment in the second and third systems.

call it quick e - nough in a min - ute count me in it for you'll

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are "call it quick e - nough in a min - ute count me in it for you'll". The piano accompaniment starts with a treble clef and a key signature of one sharp, followed by a bass clef. It features a series of chords and moving lines in both hands.

find me up to snuff.

CHORUS. *f* Will you kind - ly let us state that we

The second system continues the musical score. It begins with the vocal line and piano accompaniment. The lyrics are "find me up to snuff." followed by the start of the chorus: "CHORUS. *f* Will you kind - ly let us state that we". The piano accompaniment includes a dynamic marking of *f* (forte) and features a series of chords and moving lines in both hands.

quite ap - pre - ci - ate both this meet - ing and this greet - ing for we

The third system continues the musical score. It begins with the vocal line and piano accompaniment. The lyrics are "quite ap - pre - ci - ate both this meet - ing and this greet - ing for we". The piano accompaniment includes a dynamic marking of *f* (forte) and features a series of chords and moving lines in both hands.

think it's sim - ply great though — this — may be all a

The first system of the musical score, measures 1-3. The vocal line (treble clef) has a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "think it's sim - ply great though — this — may be all a". The piano accompaniment (grand staff) features a bass line with a forte dynamic (f) and a treble line with a trill (tr) in measure 3.

bluff still we call it quick e - nough in a min - ute count us

The second system of the musical score, measures 4-6. The vocal line continues with the lyrics "bluff still we call it quick e - nough in a min - ute count us". The piano accompaniment features a trill (tr) in the treble line in measure 4.

in it we are up to snuff.

The third system of the musical score, measures 7-9. The vocal line concludes with the lyrics "in it we are up to snuff." The piano accompaniment features a trill (tr) in the treble line in measure 7 and a final cadence in measure 9.

Nº5.

Students' Entrance.

Allegro marziale.

Piano.

p

TEN.

CHORUS.

BASS.

To fun and to

ff

f

unis.

fol - ly no strang - ers are we a stu - dent's life is jol - ly a

unis.

p

stu-dent's life is free; no maid can re - sist us no sweet - heart will

f

flee The girls who have kissed us we'll ne'er for - get.

unis.
Read - y to go where youth and beau - ty call.

f

Sol - diers of love no foe can us ap - pal our

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Sol - diers of love no foe can us ap - pal our". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand. The system concludes with a triplet of eighth notes in the right hand.

swords are tried and trust - y our throats are rare - ly dust - y at

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "swords are tried and trust - y our throats are rare - ly dust - y at". The piano accompaniment continues with similar harmonic support, including a triplet of eighth notes in the right hand.

fate's com - mand we'll take our stand to fight or fall.

ff rit.

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are "fate's com - mand we'll take our stand to fight or fall.". The piano accompaniment features a final chord in the right hand. The system is marked with the instruction *ff rit.* (fortissimo, ritardando).

unis. *à 2.*

Biff! Bang! let them clang blades were made for fight - ing though our purse is emp - ty quite

unis.

f *p*

Stu - dents hearts' are just as light. Biff! Bang! let them clang blow for blow in - vit - ing

f

1. 2. *rit.*

Here's to fight and here's to stu - dents' hearts so light! stu - dents' hearts so light! —

rit.

Nº6.

Heidelberg.

STEIN SONG.
Prince and Chorus of Students.

Allegro.

Voice

Piano.

f

p PRINCE.

Bet - ter than rich - es of world - ly wealth is a heart - that's al - ways

p

jol - ly — Beam - ing with hap - pi - ness hope and health and

warmed by love— di - vine — But sweet - er than kiss - es we

win by stealth are the hours— we give to fol - ly — So

come let us clink but first let us drink one toast with the brim - ming "stein."

Molto moderato è marcato.
REFRAIN.

Here's to the land which gave me birth heres to the flag she

fliers; Here's to her sons — the best of earth

poco rit.
 here's to her smil - ing skies; Here's to a heart which

beats for me true as the stars a - bove;

Here's to the day — when mine she'll be here's to the girl I love! —

CHORUS.

PRINCE with TENORS.
TEN.

BASS.

ff

Here's to the land which gave me birth here's to the flag she flies;

ff

Here's to her sons—the best of earth here's to her smiling skies;

Here's to a heart which beats for me true as the stars above;

ff

Here's to the day— when mine she'll be here's to the girl I

molto rit.

Andante.

love! Oh! Hei - del-berg, dear Hei - del-berg, thy sons will ne'er for.

Andante.

pp

get That gold - en haze of stud - ent days i round a - bout us yet. Those

pp

days of yore will come no more but through our man-ly years The

pp

This system contains the first four measures of the piece. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a bass clef. The lyrics are: "days of yore will come no more but through our man-ly years The". The piano part features a melodic line in the right hand and a harmonic line in the left hand. The dynamic marking *pp* (pianissimo) is placed at the end of the system.

thought of you, so good, so true, will fill our eyes with tears; the

fff

This system contains measures five through eight. The vocal line continues with the lyrics: "thought of you, so good, so true, will fill our eyes with tears; the". The piano accompaniment continues with a similar melodic and harmonic structure. The dynamic marking *fff* (fortissimo) is placed at the end of the system.

thought of you, so good, so true, will fill our eyes with tears.

p

This system contains measures nine through twelve. The vocal line concludes with the lyrics: "thought of you, so good, so true, will fill our eyes with tears." The piano accompaniment concludes with a final chord. The dynamic marking *p* (piano) is placed at the end of the system.

No 7.

The Widow.

TRIO.

Mrs. Crocker Artie and Hans.)

Moderato.

Piano.

f

 A piano introduction in 2/4 time, marked 'Moderato'. It features a treble and bass staff with a key signature of one flat (B-flat). The melody in the treble staff starts with a quarter note B-flat, followed by eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece is marked with a forte 'f' dynamic.

Mrs. CROCKER.

There's the weep-y creep-y wid-ow al-ways dressed in black whose
 There's the thrift-y shift-y wid-ow af-ter "num-ber two" in
 There's the pret-ty cit-y wid-ow al-ways dressed in gray with

p

 The vocal melody for Mrs. Crocker is written on a single staff. It begins with a rest, followed by a series of eighth and quarter notes. The lyrics are written below the staff. The piano accompaniment is shown in a grand staff below the vocal line, with a piano 'p' dynamic marking.

dear de-part-ed husband had no fault And you feel when-e'er you gaze— on her
 lav-en-der she's al-ways neat-ly gowned And when Cu-pid holds a sale— of a
 here and there a lit-tle dash of red When you meet her you in-fer— that she'd

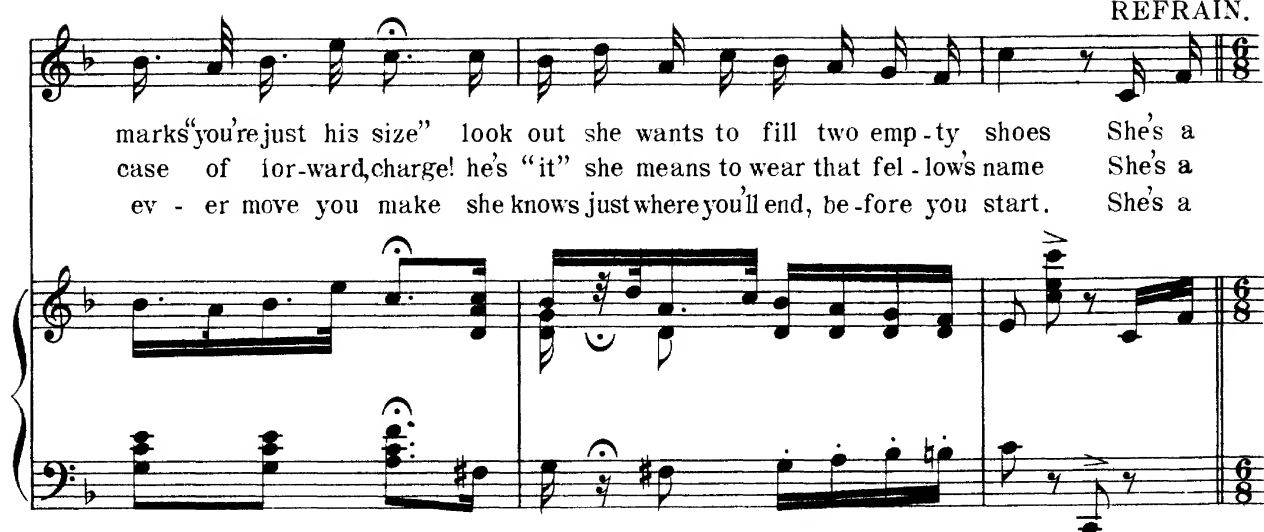
 The vocal melody for Artie and Hans is written on a single staff. It continues the musical theme with eighth and quarter notes. The lyrics are written below the staff. The piano accompaniment is shown in a grand staff below the vocal line, with various dynamic markings including accents and a piano 'p' dynamic.

tear - ful face that her heart is like a cem - e - ter - y vault At the
 poor lone male she is sure to be the first one on the ground She dis -
 like to purr and you won - der if you ought to pat her head If with

same time one sus - pects that she won - ders who'll be next al -
 cov - ers the a - mounts of his chat - tels and ac - counts and
 her you try to flirt rest as - sured she wont be hurt There

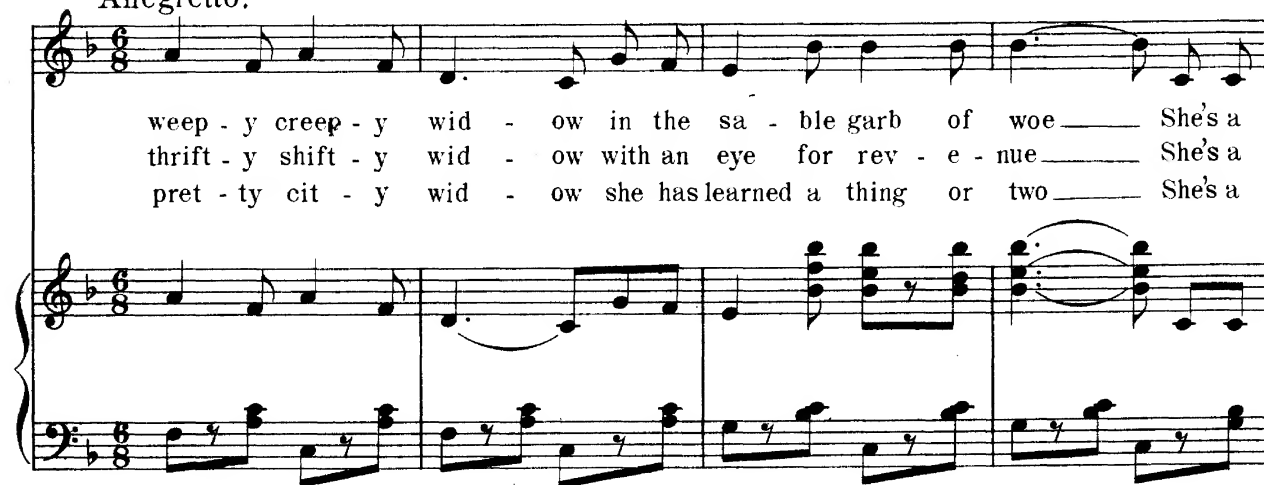
though sheswears no sec - ond mate she'll chose If she sighs and dries her eyes and re -
 siz - es up the val - ue of the same If the cred - it side is large it's a
 are no rooms for transients in her heart If you're wise make no mistake For, what.

REFRAIN.

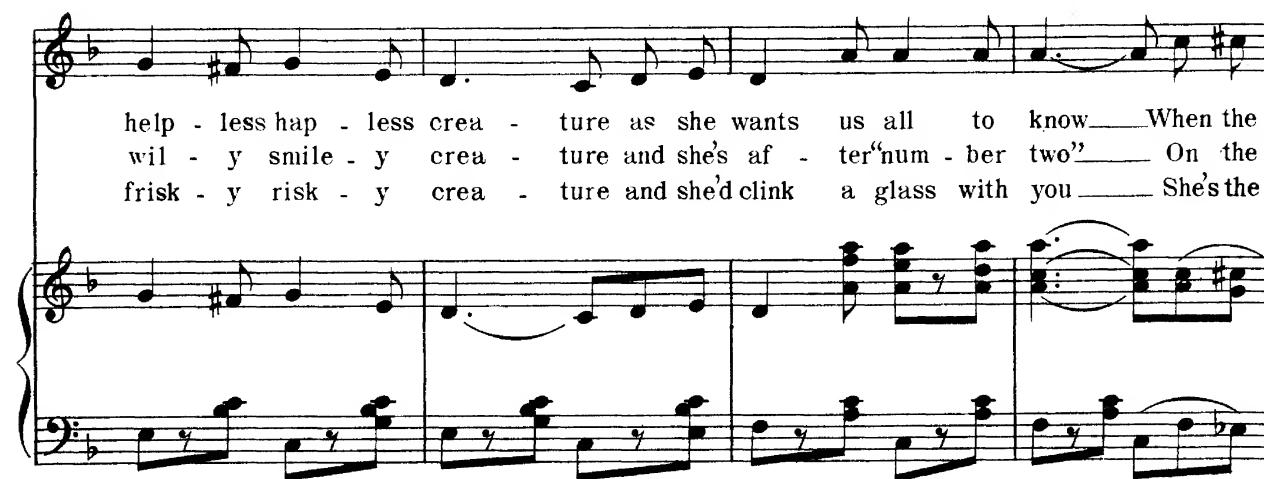


marks "you're just his size" look out she wants to fill two empty shoes She's a
 case of forward charge! he's "it" she means to wear that fellow's name She's a
 ever move you make she knows just where you'll end, before you start. She's a

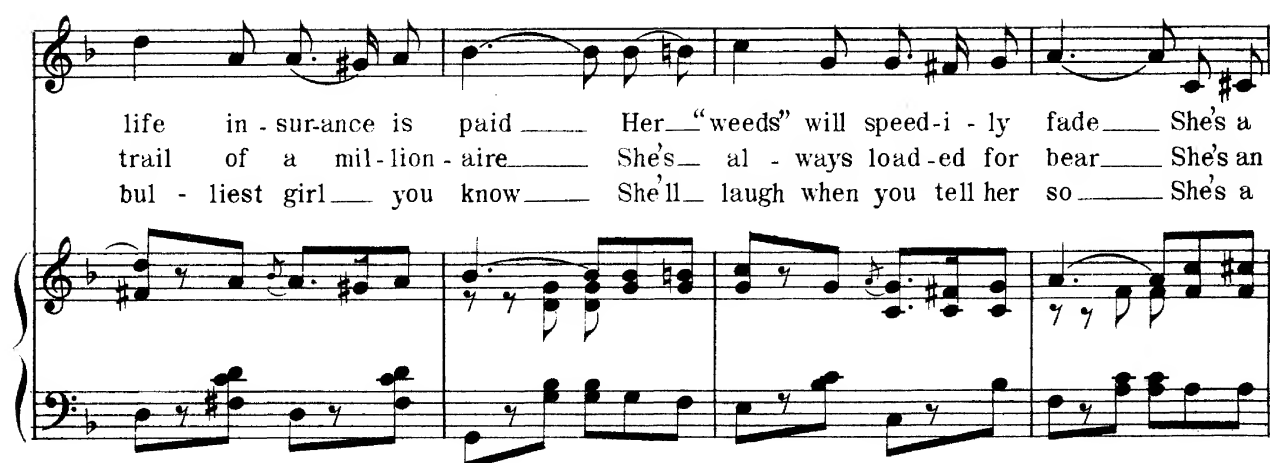
Allegretto.



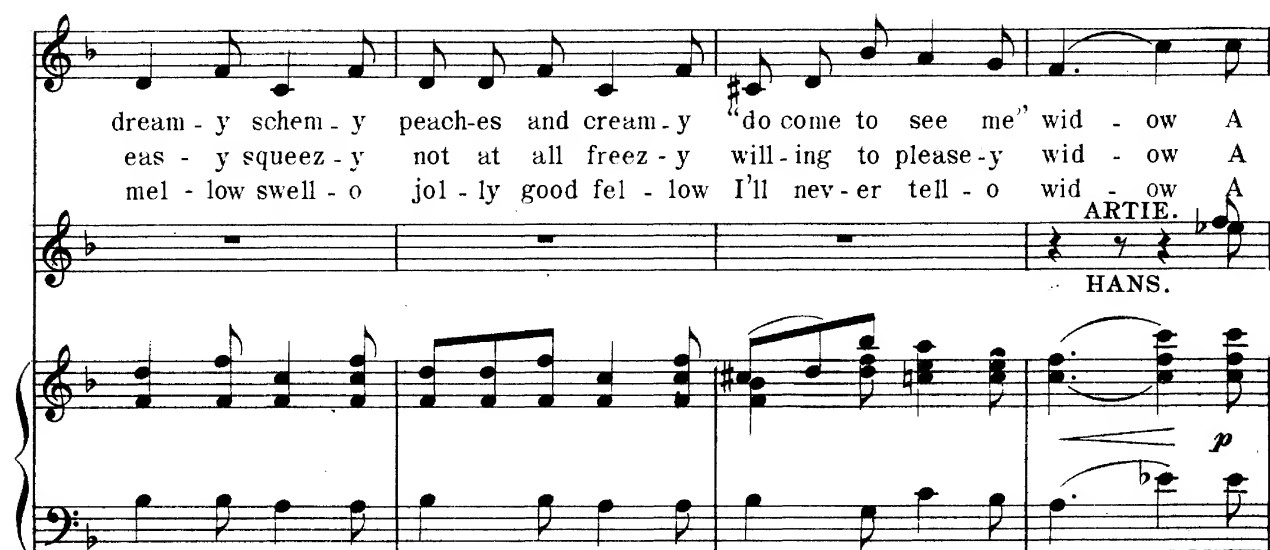
weep - y creep - y wid - ow in the sable garb of woe — She's a
 thrift - y shift - y wid - ow with an eye for revenue — She's a
 pret - ty cit - y wid - ow she has learned a thing or two — She's a



help - less hap - less crea - ture as she wants us all to know — When the
 wil - y smile - y crea - ture and she's after "number two" — On the
 frisk - y risk - y crea - ture and she'd clink a glass with you — She's the



life in - sur - ance is paid _____ Her "weeds" will speed - i - ly fade _____ She's a
 trail of a mil - lion - aire _____ She's al - ways load - ed for bear _____ She's an
 bul - liest girl _____ you know _____ She'll laugh when you tell her so _____ She's a



dream - y schem - y peach - es and cream - y "do come to see me" wid - ow A
 eas - y squeez - y not at all freez - y will - ing to please - y wid - ow A
 mel - low swell - o jol - ly good fel - low I'll nev - er tell - o wid - ow A
 ARTIE.
 HANS.



peach - es and cream - y "do come to see me" wid - - ow She's the
 not at all freez - y will - ing to please - y wid - - ow She's the
 jol - ly good fel - low I'll nev - er tell - o wid - - ow She's a
 unis.

weep - y creep - y wid - ow in the sa - ble garb of woe — She's a
 thrift - y shift - y wid - ow with an eye for rev - e - nue — She's a
 pret - ty cit - y wid - ow who has learned a thing or two — She's a

help - less hap - less crea - ture as she wants us all to
 wil - y smile - y crea - ture and she's af - ter num - ber
 frisk - y risk - y crea - ture and she'll clink a glass with

know — when the life in - sur - ance is paid — Her —
 two — on the trail of a mil - lion - aire — She's —
 you — she's the bul - liest girl — you know — She'll —

“weeds” will speed - i - ly fade ——— She’s a dream - y schem - y
 al - ways load - ed for bear ——— She’s an eas - y squeez - y
 laugh when you tell her so ——— She’s a mel - low swell - o

peach - es and cream - y “do come to see me” wid - ow a
 not at all freez - y will - ing to please - y wid - ow a
 jol - ly good fel - low I’ll nev - er tell - o wid - ow a

peach - es and cream - y “do come to see me” wid - - ow!
 not at all freez - y will - ing to please - y wid - - ow!
 jol - ly good fel - low I’ll nev - er tell - o wid - - ow!

No 8.

Keep it Dark.

Sidonie, François and Chorus.

Allegretto.

Piano.

molto marcato.

A — la — dies' maid as you'll all a — gree should
 My — mas — ter says he's a busi — ness man but he

be the pink of pro — pri — e — ty She — stud — ies the ways of so —
 works on a most pe — cu — liar plan He will dodge — his of — fice when

ci — e — ty till she knows what not to do. She's
 ev — er he can and his life is one giddy whirl He

prim — and — prop - er and meek and mild as a
 plays — the — rac - es and owns a yacht he will

babe — by the world — quite un - de - filed till my
 nev - er — quit — while the game is hot and his

la - dy con-fides in that an - gel child then the trouble be - gins to
 type writ - er now owns a house and lot for he's kind to the work - ing

brew.
 girl. Oh! — life in high so - ci - e - ty is one per - pet - ual

lark — For the mon-keys on the Bou-le-vard Beat — those in Cen-tral

park. — There are stran-ger pets in our so-cial sets than there were in No-a's

ark — But pst, don't say I told you keep it dark, keep it

pp

dark.

CHORUS. Oh! life in high so-ci-e-ty is one per-pet-ual

lark — For the mon-keys on the Bou-le-ward Beat — those in Cen-tral

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, and the piano accompaniment is written on two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "lark — For the mon-keys on the Bou-le-ward Beat — those in Cen-tral".

park. — There are stran-ger pets in our so-cial sets than there were in No-ah's

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "park. — There are stran-ger pets in our so-cial sets than there were in No-ah's".

ark — But pst, don't say I told you keep it dark, keep it dark.
keep it dark, keep it dark.

pp

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "ark — But pst, don't say I told you keep it dark, keep it dark. keep it dark, keep it dark." The piano part includes a *pp* (pianissimo) marking. The system ends with a double bar line.

No 9. Pictures in the Smoke.

Moderato.

Voice.

Piano.

p

I — know no great - er pleas - ure mid the trials that hedge the
The — blue rings curl - ing up - ward bear my trou - bles all a -

day Then to light a good Ha - van - a and to smoke my cares a -
- way My thoughts are play - ing tru - ant in a rem - i - nis - cent

way When I wrap my-self in si-lence not a dis-cord comes to
way — From out this chang-ing cloud-land as the smoke wreaths to and

(Bell.)

jar As my thoughts go fly-ing back-ward through the smoke of my ci-
fro A — girl-ish face smiles at me as it did long years a-

- gar I — seem to be a boy a-gain my man-ly years have
- go Oh! — sweet-heart of my boy-hood days oh! mem-o-ry most

gone, Once more I see my moth-er's face and hear her cra-dle
dear The love song that you used to sing in fan-cy I can

to Coda.

Andantino.

song.

CHORUS.

Hush!— my loved— one hush my own

Trust— a moth— er's love su— preme You— I live— for

you a— lone Sleep— my ba— by, sleep and dream.

D.S. al Coda.

♩ Coda. NELLIE.

hear. Sad - - ly I pine for love of

pizz.

you Say you are mine I'll ev - - er be

true While stars shine while skies are blue

rit.

Know that I'm hop-ing and yearning my dar-ling I'm wait-ing for you.

TOM.

rit.

The musical score is written for a vocal duo (Nellie and Tom) and piano accompaniment. It is in 6/8 time and the key of D major (two sharps). The score is divided into four systems. The first system is for Nellie, with lyrics 'hear. Sad - - ly I pine for love of'. The piano accompaniment features a 'pizz.' (pizzicato) marking. The second system continues Nellie's part with lyrics 'you Say you are mine I'll ev - - er be'. The third system continues with lyrics 'true While stars shine while skies are blue'. The fourth system introduces Tom's part with lyrics 'Know that I'm hop-ing and yearning my dar-ling I'm wait-ing for you.' and 'TOM.'. Both vocal parts and the piano accompaniment include 'rit.' (ritardando) markings. The score concludes with a 'Coda' symbol.

Nº10.

71
Finale I.

Allegro con spirito.

Piano. *f*

ff

CHORUS.

SOP. & ALTO.

TEN. & BASS.

Some one has come to harm

What means this loud a - larm?

HANS.

What has

Some one we fear has come to harm.

p

hap - pened what's the mat - ter what has caused the row we

heard_ Stop this clam - or stop this clat - ter tell me how it all oc -

TOM. PRINCE.
curred It is noth - ing and it's end - ed; he at - tacked me I de -

p

TOM.
fend-ed.

CHORUS
That this quar - rel had no mo - tive we con - sid - er quite ab - surd.

f

p

Allegretto.

saw my own dear sis - ter — and fan - cied she called for aid — Be -

PRINCE.

liev - ing this man had kissed her — I has - ti - ly drew my blade. — My —

acts were plain - ly mor - al — The facts I do not — con - ceal, — He

TOM &
PRINCE.

forced on me — this quar - rel — And then it was steel to steel. — For our

Allegro.

blades like a flash came to - geth - er with a

The first system of music features a vocal melody in 2/4 time. The lyrics are 'blades like a flash came to - geth - er with a'. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. Trills are marked above the first and third measures of the piano part.

crash And the way we fought set a pace red

The second system continues the melody. The lyrics are 'crash And the way we fought set a pace red'. The piano accompaniment maintains the same rhythmic pattern. Trills are marked above the first and third measures of the piano part.

hot; But we talked with the sword For we did - n't say a

The third system continues the melody. The lyrics are 'hot; But we talked with the sword For we did - n't say a'. The piano accompaniment maintains the same rhythmic pattern. Trills are marked above the first and third measures of the piano part.

word It was cut and thrust and par - ry But it came to

The fourth system concludes the melody. The lyrics are 'word It was cut and thrust and par - ry But it came to'. The piano accompaniment maintains the same rhythmic pattern. Trills are marked above the first and third measures of the piano part.

CHORUS.
SOP & ALTO.

naught. For their blades like a flash came to- geth- er with a crash And the way they
TOM with TEN.
PRINCE with BASS.

fought set a pace red hot; But they talked with the sword for they did-nt say a

word It was cut and thrust and par-ry but it came to naught.

Moderato marziale.

GENDARMES.

Be - hold the

f

This system contains the first two staves of music. The vocal line (top staff) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth and sixteenth notes, with triplets of eighth notes in the right hand. A forte (*f*) dynamic marking is present in the piano part.

high and might - y min - ions of the law ——— We are the

This system contains the next two staves. The vocal line continues with a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment maintains the rhythmic pattern, with a melodic line in the right hand. The lyrics are split across the vocal staff with a long dash indicating a continuation.

mil - i - ta - ry mod - els made by Mars. Of our great - ness all cre - a - tion stands in

This system contains the next two staves. The vocal line continues with a half note F#4, a quarter note E4, a quarter note D4, and a half note C4. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are split across the vocal staff with a long dash indicating a continuation.

awe ——— We are the brav - est and the best be - neath the

This system contains the final two staves. The vocal line continues with a half note B3, a quarter note A3, a quarter note G3, and a half note F#3. The piano accompaniment concludes the phrase with a final chord. The lyrics are split across the vocal staff with a long dash indicating a continuation.

stars. Like old Nem - e - sis crime we nev - er miss And our

du - ty plain we see — Kind - ly come with us do not

make a fuss You must an - swer to the law's de - cree.

Mrs. CROCKER.
Allegretto. Re -

Moderato.

mem-ber this an un-kissed kiss has caused all this com - mo - tion Pros -

-pec-tive bliss is not a-miss Or real bliss I've a no - tion. These

men are friends he's made a-mends You need no long - er stay — Your

course is clear don't in - ter - fere But kind - ly go a way. — Your

CHORUS.

Your

course is clear don't in - ter - fere But kind - ly go a - way.

course is clear don't in - ter - fere But kind - ly go a - way

GENDARMES.

Al -

- though these men are now at peace a sad mis-take they've made The

law must be o - beyed ar - rest they can't e - vade.

NELLIE.

Re - lease them pray ————— they meant no wrong.

EDITH.

Re - lease them pray ————— they meant no wrong.

CHORUS.

'Twas all a tri - fling thing they meant no wrong, In

deed they meant no wrong.

Andante.
dolciss.

EDITH.
Can it

p

Andante.

be — that this in - dis - cre - tion You re - gard — as a crime so

CHORUS.

Can it be, can it be that this in - dis - cre - tion

Can it be, can it be that this in - dis - cre - tion, in - dis -

GENDARMES.

Crime in deed is this in - dis - cre - tion, in - dis -

Andante.

grave — Pray give heed — to our in - ter - ces - sion From dis -

Can it be pray give heed.

- cre - - tion Can it be pray give heed.

- cre - - tion Crime in - deed.

grace — you their names can save. —
 From dis-grace their name you'll save. — Can it be — that this in - dis -
 From dis-grace their name you'll save. — It was but an in - dis -
 in - ter - ces - sion we can't heed. — Yes we

ff

- cre - tion You re - gard — as a crime — so grave. — Pray give
 - cre - tion You re - gard — as a crime so grave.
 do re-gard this in - dis - cre - - tion as a crime so grave.

Pray give heed _____ help us their

heed _____ to our in - - ter - ces - - sion Help us their

Pray give heed to our in - ter - ces - - sion Help us their

We can - not heed your in - - ter - ces - sion their

names from dis - grace to save, to save. _____

names from dis - grace to save, to save. _____

names from dis - grace to save, to save. _____

names from dis - grace we can - not save. _____

p

Tempo di
Marcia.

GENDARMES.

Though we would fain o-blige you Still the law must be o-beyed, must be o-beyed.

PRINCE & TOM.

It seems we both are in for it we did not un-der-stand The

cus - toms of this land our du - el was not planned I hard - ly think we'll

swing for it we'll take a man-ly stand Let's set - tle up this mud-dle we're yours to com-

TOM & PRINCE.

mand. It seems we both are in for it we did not un-der-stand The_

CHORUS. It seems they both are in for it they did not un-der-stand The_

cus - toms of this land Our du - el was not planned I hard - ly think we'll

cus - toms of this land Their du - el was not planned We hard - ly think they'll

swing for it we'll take a man-ly stand Let's set - tle up this mud-dle we're yours to com-

swing for it they take a man-ly stand Let's set - tle up this muddle they're yours to com-

mand. To law's com-mand we bow, We care not when or

mand. To law's com-mand they bow, They care not when or

how Now our re-spects in form-al way We go to

how Now their re-spect in form-al way They go to

court at once to pay. For this most grave of-fense

court at once to pay. For this most grave of-fense

at once to pay.

fff

Re - quires no long de - - fense Un-til we meet we

shall re - main your friends so off to jail Auf Wie - der -

shall re - main your friends so off to jail Auf Wie - der -

- sehn!

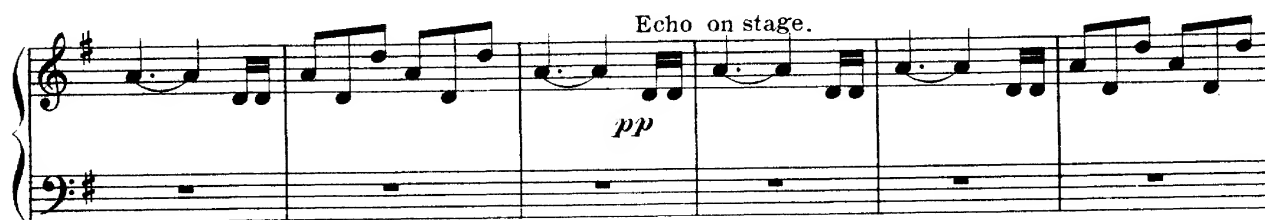
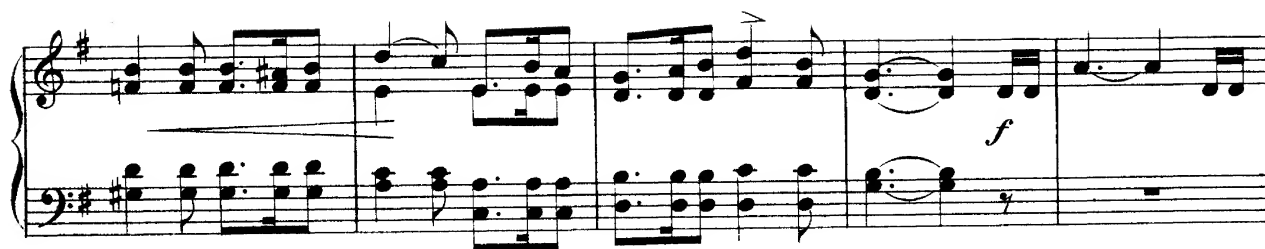
- sehn!

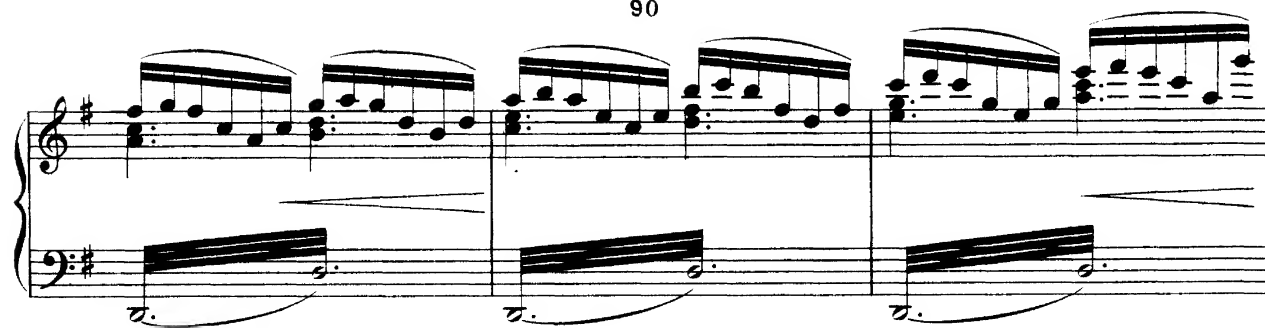
End of Act I

No 11. Opening Chorus.

Allegro con spirito.

Piano. *f* Trumpet on stage. *p*





SOPR. & ALTO. *ff*

CHORUS. Tal-ly - Ho — The horn of the mas-ter is call - ing it

TEN. & BASS. *ff*

says we must a - way — Oh list to the ech - oes en - thrall - ing Their

voice we must o - bey. The field and for - est in - vite us we're

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

out for the "brush" to - day The hounds and hors - es de - light us our

The second system continues the musical piece. The vocal line has a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The piano accompaniment maintains its rhythmic pattern, with some chords and rests.

hearts are light and gay. Tra - la - la - lee - o

The third system concludes the musical piece. The vocal line has a half note G5, a quarter note F#5, a quarter note E5, and a half note D5. The piano accompaniment maintains its rhythmic pattern, with some chords and rests.

tra - la - la - lee - o tal-ly - ho! tal-ly - ho! tal-ly-

EDITH.
We'll

ho!

ride o - ver for - est and mead hal - lee hal - lo We'll

hal-lee hal-lo

fol - low where for - tune may lead ——— hal - lee ——— hal - lo! ——— The

hal-lee hal-lo

p

hounds join their ju - bi-lant chor - us to whip and spur

crick crack click clack

ride for the game is be - fore us use whip and spur.

crick crack click clack We'll Use

f

ride o - ver for - est and mead ——— hal - lee! ——— hal - lo! ——— we'll

whip crick crack and spur click clack hal - lee hal - lo hal - lee hal - lo use

fol - low where for - tune may lead ——— hal - lee ——— hal -

whip crick crack and spur click clack hal - lee hal - lo hal -

lo! ——— Give whip and spur to your steed ——— Not a

lee hal - lo!

mo - ment we'll slack - en our speed To dan - ger and death give no

EDITH.

I'll fol - low where for - tune may lead. —

heed — We'll fol low where for - tune may lead. —

on stage from distance.

pp Tal - ly - ho, tal - ly - ho, tal - ly - ho tal - ly - ho! —

pp Tal - ly - ho tal - ly - ho tal - ly - ho tal - ly - ho! The

pp *f*

horn of the mas - ter is call - ing it says — we must — a -

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

way — Oh list to the ech - oes en - thrall - ing their

The second system continues the musical piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same rhythmic pattern as the first system.

voice — we must — o - bey. The field and for - est in -

The third system concludes the musical phrase. The vocal line ends with a half note G4. The piano accompaniment continues with the same rhythmic pattern.

vite us We're out for the "brush" to - day — The

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal line has lyrics: "vite us We're out for the 'brush' to - day — The". The piano accompaniment features chords and moving lines in both hands.

hounds and hors - es de - light — us our hearts — are light and

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has lyrics: "hounds and hors - es de - light — us our hearts — are light and". The piano accompaniment continues with chords and moving lines.

gay. — Hark! 'tis the horn of the mas - - ter our

The third system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has lyrics: "gay. — Hark! 'tis the horn of the mas - - ter our". The piano accompaniment continues with chords and moving lines.

pul - ses beat fas - ter and fas - ter Come — let us

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "pul - ses beat fas - ter and fas - ter" followed by a measure with a fermata and the lyrics "Come — let us". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

end de - lay We'll ride to the death — to - day, —

The second system continues the musical score. The vocal line in the top staff has the lyrics "end de - lay We'll ride to the death — to - day, —". The piano accompaniment in the bottom staff continues with similar harmonic support, including some chordal textures in the right hand.

Come — let us join the fray a - wak - ing the ech - oes of

The third system of the musical score features the vocal line in the top staff with the lyrics "Come — let us join the fray a - wak - ing the ech - oes of". The piano accompaniment in the bottom staff provides harmonic support, with the right hand playing more active melodic lines in some measures.

morn an - swer the re - son - ant horn._____

tal - ly -

This system contains the first two systems of music. The vocal part begins with the lyrics 'morn an - swer the re - son - ant horn.' followed by a long note. The piano accompaniment consists of chords and moving lines in both hands.

tal - ly - ho

tal - ly - ho tal - ly - ho! tal - ly - ho! tal - ly -

ho

ff

This system continues the vocal melody with the lyrics 'tal - ly - ho' and 'tal - ly - ho!'. The piano part features a crescendo leading to a fortissimo (*ff*) section.

ho!

ho! tal - ly - ho tal - ly - ho tal - ly - ho tal - ly - ho!

This system continues the vocal melody with the lyrics 'ho!' and 'ho! tal - ly - ho tal - ly - ho tal - ly - ho tal - ly - ho!'. The piano part continues with chords and moving lines, ending with a final cadence.

No 12. Didn't Know Exactly What To Do.

(HANS.)

Moderato.

Piano. *mf*

friend of mine went driv - ing with a girl whom he ad - mired one
cit - y chap went walk - ing through the fields one sum - mer day and

ev - ning when the moon was shin - ing bright But he
with him went a coun - try girl de - mure They_

soon got in - to trou-ble with the horse that he had hired For the
strolled a - long to - geth - er through a mea - dow sweet with hay While—

nag would shy at ev' - ry - thing in sight Both
he ex - plained his fond e - mo - tion pure But

hands were bus - i - ly en-gaged in hold - ing tight the reins he—
all at once a pierc - ing shriek rang out up - on the air he—

dared not for his life re-lax his grasp While the maid - en at his side cuddled
feared she had received some mor - tal hurt She— gave an im - i - ta-tion of a

close and cooed and sighed Thoughts of what might hap - pen made him gasp He
war dance then and there A mouse had got en - tang - led in her skirt He

did - n't know ex-act - ly what to do He did - n't seem to have a bit of
did - n't know ex-act - ly what to do He did - n't seem to have a bit of

tact For all the while his trou - bles deep - er grew He
tact And all the while her trou - bles deep - er grew While

did - n't know the prop - er way to act But
he was far too par - a - lyzed to act But

just as he was feel - ing might - y blue A
just as he was feel - ing might - y blue A

kind - ly fate gave him the miss - ing cue For the
kind - ly fate gave him the miss - ing cue For the

girl said with a smile "bet - ter let me drive a while" And
girl said with a wink: "Run a - way I want to think" And

then he knew ex - act - ly what to do. D.S.
then he knew ex - act - ly what to do. D.S.

No 13.

The American Girl.

SONG OF THE CITIES.

Mrs Crocker and Chorus.

Allegretto.

Piano.

f

Mrs. CROCKER.

Here's a
Here's a
Here's a
Here's a
Here's a

p

girl from a town that's won — re-nown For the Tam - ma - ny ti - - ger's
girl from a town that's won — re-nown For its ter - ra - pin and its
girl from a town that's won — re-nown As the big - gest in old Mis -
girl from a town that's won — re-nown Be - cause it's ex - tre - me - ly
girl from a town that's won — re-nown For its beans and its er - u -

ca-pers _____ It's a beau-ti-ful spot but the news is so hot That they're
whis-key _____ Where the oys-ter thrive and the streets are a-live And the
-sou-ri _____ There is gin-ger and push and An-heu-ser-Busch And the
breez-y _____ Where the stock-yards so fair per-fume _____ the air And
-di-tion _____ Where the stur-dy stock of old Ply-mouth Rock Brought

print-ing as-bes- -tos pa-pers. _____ Of all the charm-ers be-
lob-sters are fresh _____ and frisk-y. _____ There the cheeks are red and the
world's big-gest fair in St. Lou-is. _____ When there is-n't a crowd and you're
man-ners are fine _____ and ea-sy. _____ Where the sto-ries are big and the
out-its first _____ e-di-tion. _____ Where the girls are fair and di-

neath the sun The jol-li-est live-li-est
eyes are black And the pop-u-lar boat is a
not a-lone It's the queer-est place in the
build-ings tall And the sto-ries they tell are the
vine-ly tall And wise and wit-ty and

gay - est one For a fel - low whose mot - to is: "just for fun" Is the
 fish - ing smack And the girl who gets one gives one back For the
 Temp' - rate zone When it's two in the shade you can hold your own And the
 big - gest of all For noth - ing in that town is ev - - er small Not
 gay with - al But they send out cards for a cod - fish ball In the

hug - me - tight girl from Goth - am.
 Bal - ti - more girl trades fair - ly.
 girl won't ob - ject to the clim - ate.
 e - ven the shoes in Chi - ca - go.
 prop - er old town of Bos - ton.

CHORUS.
 Goth - am.
 fair - ly.
 clim - ate.
 Chi - ca - go.
 Bos - ton.

I. REFRAIN. 1st time Mrs. Crocker.
2^d time Chorus.

The A - mer - i - can girl is a girl to love wher - ev - er her home may

unis.

mer - i - can girl is a girl to love wher - ev - er her home may

mf

f

be She may be light she may be dark She's

be She may be light she may be dark She's

al - ways fair to see. The A - mer - i - can girl I'll

al - ways fair to see. The A - mer - i - can girl I'll

glad - ly toast to the sound of the pop - -ping cork — But I
unis.
 glad - ly toast to the sound of the pop - ping cork — But I

still — in - sist that the first on the list Is the
 still — in - sist that the first on the list Is the

girl — from old New York.
 girl from old New The A - York.
 D.S.

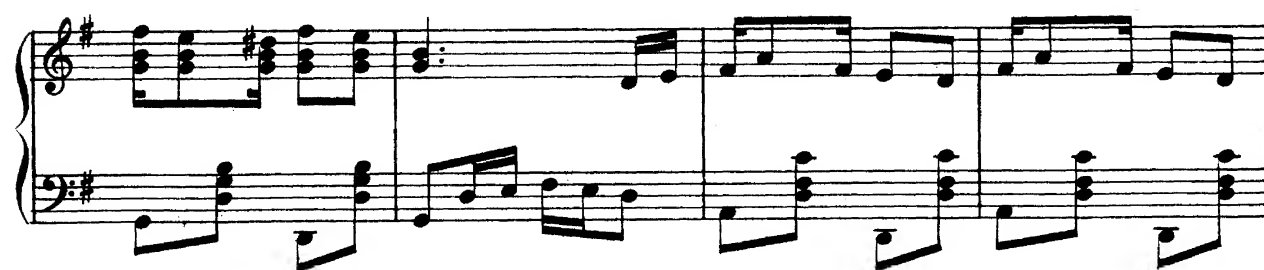
II. RERAIN. *After 2d. Verse.*
Moderato. EDITH.

First system of the musical score. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The lyrics are: 'Hark! to a na - tion's warm ap - peal Ma - ry - land, my Ma - ry - land. Gird'. The piano part features a steady accompaniment with chords and moving lines in both hands.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'now thy vows with arms of steel And heav - y be the blows they deal For'. The piano accompaniment continues with a consistent harmonic support.

Third system of the musical score. It concludes the piece. The lyrics are: 'trai - tors shall thy ven - geance feel. Ma - ry - land, my Ma - ry - land.' The piano part includes dynamic markings: *pp* (pianissimo) and *ff* (fortissimo). The system ends with a double bar line and a repeat sign. The instruction 'D.S.' (Da Segno) is written at the bottom right.

CAKE-WALK. *After 3d. Verse.*
Tempo di Marcia.



D.S.

IV. REFRAIN. *After 4th. Verse.*

111

Come back, my own My — love still is true. There's

hon - ey in my heart_ and it's on - ly for_ you. There are

tears in my eyes Though the world calls it dew I'm

wait - ing and I want you, And I want but you.

D.S.

f Yan - kee Doo - dle came to town, - Rid - ing on a po - - ny,
 Stuck a fea - ther in his cap, and called him Mac - a - ro - ni.
 Yan - kee Doo - dle keep it up Yan - kee Doo - dle dan - dy,
 Mind the mu - sic and the step And with the girls be hand - y.

The Message of the Violet.

No 14.

Andantino.

Voice.

Piano.

pp

pp

The
The

ros - e's lips are warm_ and red and burn - ing with de -
lil - y's lips are chaste_ and pure with - out a touch of

sire _____ Her heart_ and soul_ are all_ a - flame with
fire _____ She cold - ly says_ the mind_ should rule and

pas - sion's glow - ing fire — But if you touch her
chills — the heart's de - sire — Take both the lil - y

have — a care she's thick with thorns — be - set — And
and — the rose ex - tremes oft bring — re - gret — Give

REFRAIN.

nat - ure when she breathes of love speaks through the vi - o - let —
me the low - ly flow'r of love the mod - est vi - o - let — I

Moderato.

bring a breath of spring - time from wood - land where I

grew, ——— There's a kiss up - on each pet - - al my

lips are sweet with dew ——— The one who sends this

mes - - sage would whis - per soft to you ——— I love you,

love you, love you and my heart's true blue. ———

pp *f* *pp* *pp*

CHORUS.

SOP. & ALTO.

TEN. & BASS.

I bring a breath of spring - time from wood - land where I

grew — There's a kiss up - on each pet - al my

lips are sweet with dew, with dew — The one who sends this

mes - sage would whis - per soft to you — I love you,

love you, love you and my heart's true blue. —

pp

No 15.

The Tale of the Seashell.

Moderato.

Piano. *p*

The piano introduction consists of two staves. The right hand features a series of chords and eighth-note patterns, while the left hand plays a simple bass line with quarter notes. The tempo is marked 'Moderato' and the dynamics are 'Piano' and 'p'.

In days of — long a - go A —
 As year af - ter year rolled by The —
 The light of the star a - bove Up -

The first system shows the vocal melody on a single staff and the piano accompaniment on a grand staff. The lyrics are written below the vocal staff. The piano part includes chords and moving lines in both hands.

moon - beam loved a — star — but how could he tell her so So —
 moon - beam's heart grew — sad — that star in the far off sky Still —
 on — the — sea was — cast — the moon-beam be-lieved his love Had —

The second system continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. The piano part continues with chords and moving lines in both hands.

fair but ah so far So fair but ah so
 winked as she al - ways had She winked as she al - ways
 come to earth at last She'd come to earth at

far Her twink - ling wink he used to think was a
 had He knew each night that the faith - less light was as
 last He kissed that wave, it be - came his grave for the

love sign - meant for him So with heart beat - ing light he would
 dis - tant as of old But his heart still was true so the
 light was false and cold Still his song's ech - o dwells in the

sing— all— night 'mid— wood— land— shad— ows dim.
 whole night— through his— love— for— her he told
 sea's— pearl-y shells they— mur— - mur the sto— ry old

Sweet-heart I'll love you ev - er— Oh, doubt me nev - er—

— Love lives for - ev - er— Till time shall end naught— shall us

sev - er— With heart and soul— I— love but you.

CHORUS.

Sweet - heart I'll love you ev - er Oh, doubt me nev - er

Love lives for - ev - er Till time shall end naught shall us

sev - er With heart and soul I love but you

Back to the Boulevards.

No 16.

Francois and Sidonie.

Tempo di Polka Francaise.

Piano.

f

(FRANCOIS) 1. We— hold the win - ning
(SIDONIE.) 2. I'm— with you heart and

mf

cards, Let's— seek the bou - le - vards, Where— night is day and
hand I— like the scheme you've planned, I'm— quite e - late and

life is gay. With loves re - wards. With— hap - py hearts a - glow, Well—
glad - ly wait For your com - mand. I— yearn for gay Pa - ree, Oh!—

join the mer - ry show, In gay Pa - ree we soon will be so
that's the town for me, So let's a - way, for this de - lay is

jol - - - ly. (SID.) A - long the street with danc - ing feet be -
fol - - - ly. (FRAN.) At ev - 'ry dance of La Belle France, you'll

hold the gay gris - ettes, With jaun - ty air and forms so fair they're
find us in the van. Up - on the sly we like to try the

FRANC. SID.
Cu - pid's own Ca - dets. And now here comes the band, It's
mer - ry mad Can - can. We love the French Qua - drille, Our

FRANC. SID.

charms who can with-stand, feet we can't keep still, Oh! hear that stir-ring mar-tial air, be-hold the dash-ing Be-hold us at the Mou-lin Rouge, Come on, a part-ner

Both.

mil-i-taire hur-rah! they come, hur-rah! quick-ly choose, hur-rah! come on, hur-rah!

After 1st Verse only.

How the

great crowds cheer, when that tune they hear, As the band draws

near and the troops ap - pear, Oh! it's sim - ply grand how we

The first system of the musical score. The vocal line is in G major, 2/4 time. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

love that band When it starts to play who wants to stay, We'd

The second system of the musical score. The vocal line continues with the same melody. The piano accompaniment maintains the same rhythmic pattern.

(Imitation of band.)
rath - er march a - way.

ff

The third system of the musical score. The vocal line has a short rest followed by the phrase "rath - er march a - way." The piano accompaniment features a more active right hand with sixteenth-note patterns, marked with a forte (*ff*) dynamic.

How the loud trom-bones are sound-ing, How the big bass drums are pounding,

p

The fourth system of the musical score. The vocal line continues with the phrase "How the loud trom-bones are sound-ing, How the big bass drums are pounding,". The piano accompaniment returns to a simpler pattern, marked with a piano (*p*) dynamic.

Band.

How we wish that

ff

we could lead the big brass band.

D.S. al

♢ After 2d Verse only.

ff (Can-can.)

fz

Oh— life in gay Pa - ree! — is a won-der-ful thing to see, — Its a

mf — *f*

hur - ly, bur - ly, whirl - y, girl - y typ - i-cal town for a spree. — Some -

how it seems to me — That — ev-'ry thing there is free, — In that

bus - y, fiz - zy just a bit diz-zy, Trump of a town Pa - ree! — Oh! — ree!

1. 2.

Nº 17.

Flower Fête.

Allegretto:

Piano. *ff*

SOP. & ALTO. *unis.*

At last with

hearts e - late — We end our flo - ral fête — No thoughts of care shall

mar these gold - - en hours On this fes - tal day — We crown with

gar - - lands gay — A stran - ger fair — as our Queen of

unis.
flow'rs — To her we glad - ly bow — As loy - al

sub - jects now — with one ac - cord u - nite to sing her

praise — Let us cel - - e - brate — her well won tri - umph great —

— To greet our Queen each voice we'll raise.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole note chord, followed by a series of eighth and sixteenth notes, and ends with a whole note chord. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a steady eighth-note bass line and a treble line with chords and some melodic movement. The system concludes with a double bar line and a key signature change to one flat (Bb).

Pas des fleurs.

p dolce.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a whole note chord, followed by a series of eighth and sixteenth notes, and ends with a whole note chord. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and some melodic movement. The system concludes with a double bar line and a key signature change to one flat (Bb).

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a whole note chord, followed by a series of eighth and sixteenth notes, and ends with a whole note chord. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and some melodic movement. The system concludes with a double bar line and a key signature change to one flat (Bb).

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a whole note chord, followed by a series of eighth and sixteenth notes, and ends with a whole note chord. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and some melodic movement. The system concludes with a double bar line and a key signature change to one flat (Bb).

The fifth system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a whole note chord, followed by a series of eighth and sixteenth notes, and ends with a whole note chord. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and some melodic movement. The system concludes with a double bar line and a key signature change to one flat (Bb).

EDITH.

p While so joy - ful - ly we join in sing - ing

SOP. & ALTO. *f* While so



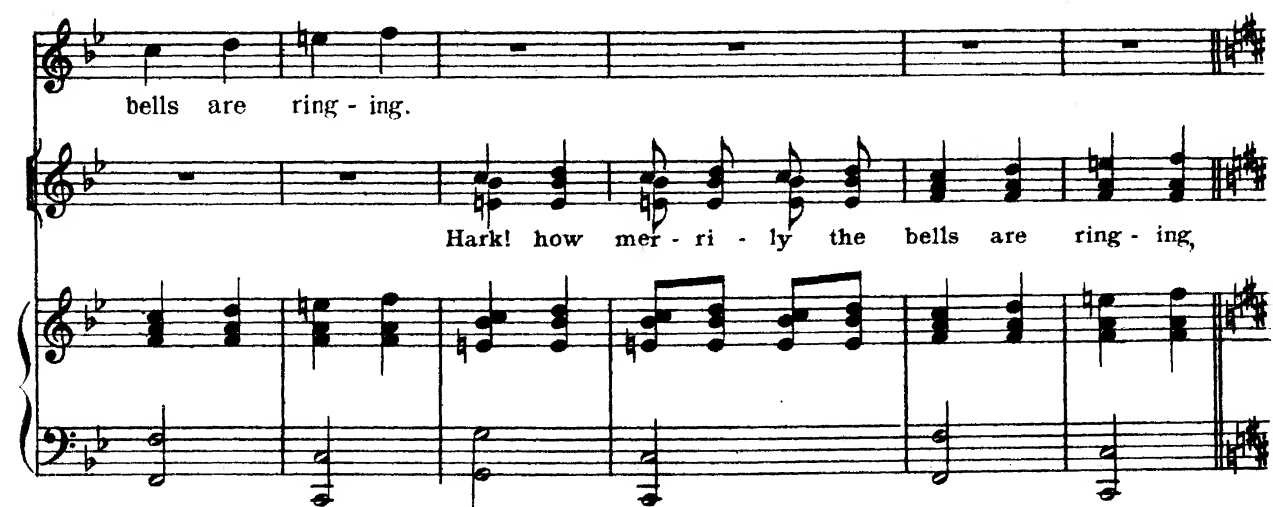
p Hark! how mer - ri - ly the

joy - ful - ly we join in sing - ing



bells are ring - ing.

Hark! how mer - ri - ly the bells are ring - ing,



While we're sing - - ing mer - ry bells are ring - ing, *pp*

While we're sing - - - ing Bells are *pp*

f *pp*

While we're sing - ing hark! how the mer - ry bells are

ring - - - ing Ding dong

ring - ing, how the mer - ry bells are ring - - - ing. To her we

ding dong ding dong. To her we *unis.*

glad - ly bow _____ as loy - al sub - jects now _____ With one ac -

glad - ly bow _____ as loy - al sub - jects now _____ With one ac -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "glad - ly bow _____ as loy - al sub - jects now _____ With one ac -".

cord u - - nite to sing her praise_ Let us

cord u - - nite to sing her praise_ Let us

The second system continues the musical score. The vocal staves and piano accompaniment are in the same key signature. The lyrics are: "cord u - - nite to sing her praise_ Let us".

cel - e - brate _____ her well won tri - umph great _____ To greet our Queen

cel - e - brate _____ her well won tri - umph great _____ To greet our Queen

The third system concludes the musical score. The vocal staves and piano accompaniment are in the same key signature. The lyrics are: "cel - e - brate _____ her well won tri - umph great _____ To greet our Queen".

each voice we'll raise we re - joice

each voice we'll raise we re - joice

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are "each voice we'll raise we re - joice". The piano accompaniment is in bass clef and features a steady eighth-note bass line in the left hand and chords in the right hand.

raise each voice raise each voice to greet our Queen Raise each

raise each voice to greet our Queen our

The second system continues the musical score. The vocal staves have the lyrics "raise each voice raise each voice to greet our Queen Raise each" on the top staff and "raise each voice to greet our Queen our" on the bottom staff. The piano accompaniment continues with similar harmonic support.

voice to greet our Queen.

flo - - ral Queen.

The third system concludes the musical score on this page. The vocal staves have the lyrics "voice to greet our Queen." on the top staff and "flo - - ral Queen." on the bottom staff. The piano accompaniment features a more active melody in the right hand and sustained chords in the left hand, ending with a final cadence.

Fall In.

No 18.

Tom, Edith, Chorus of Marines and Ensemble.

Allegro marziale.

Voice.

Piano.

f

TOM.

When the call to arms re-sounds throughout the
If the day shall come when Un - cle Sam per-

p

land Ev' - ry Yan - kee tar is read-y heart and hand If there's
haps Shall de - cide to make some changes on the maps We'll be

fight - ing to be done It's the man be - hind the gun Who must
read - y nev - er fear For each Yan - kee vol - un - teer Wants a

teach the les-son na - tions un - der - stand. Ev' - ry son of Un - cle Sam is tried and
chance to win a pair of shoulder straps. In his heart of hearts two i - dols are on -

true And in ac - tion he's a ti - ger through and through When the
shrined And he wor - ships them with a - dor - a - tion blind For he

can - ons bark and roar He's a he - ro to the core With a
loves throughout the war Both the flag he's fight - ing for And the

splash of red he glo - ri - fies the blue.
lit - tle girl whom he has left be - hind.

TOM.
Up, boys! hear the bu - gle blow! ————— With hearts e - late we will
TEN. & BASS.

heed the thrill - ing sto - - ry Fall in! fac - es to the

foe! The paths to fame leads to fields that are

go - - ry Line up! for - ward off we go!

Be-neath the stars and the stripes of dear old Glo - - ry

Wher - e'er we may be whirled our flag shall ne'er be furled

'Neath it we beat the world. world. *D.S. al Coda.*

D.S. al Coda

♩ Coda.
SOPR. & ALTO.

TOM. TEN. & BASS.

World.

♩ Coda.

Up! boys hear the bu - gle

blow With hearts e - late we will heed the thrill - ing sto -

ry Fall in! fac - es to the foe The path to

fame leads through fields that are go - ry.

The musical score is written for a vocal ensemble (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into two systems. The first system contains the vocal entry and the piano accompaniment. The second system contains the vocal melody and the piano accompaniment. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes. The vocal parts are written in a simple, clear style with lyrics underneath. The score ends with a Coda symbol.

EDITH.

For - - - ward up we go safe un - der

Line up! for - ward up we go Be neath the stars and the

dear old Glo - - ry Wher - eer we may bewhirled

stripes of dear old Glo - - ry Wher - eer we may be whirled

our flag shall ne'er be furled 'Neath it we beat the world. —

our flag shall ne'er be furled 'Neath it we beat the world.

The musical score is written for a voice part (Edith) and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of six systems of music. Each system includes a vocal line and a piano accompaniment. The lyrics are: "For - - - ward up we go safe un - der", "Line up! for - ward up we go Be neath the stars and the", "dear old Glo - - ry Wher - eer we may bewhirled", "stripes of dear old Glo - - ry Wher - eer we may be whirled", "our flag shall ne'er be furled 'Neath it we beat the world. —", and "our flag shall ne'er be furled 'Neath it we beat the world." The piano accompaniment features a steady rhythm with chords and moving lines in both hands.

Finale II.

No 19.

CHORUS.

SOP. & ALTO. *unis.*

TEN. & BASS. *unis.*

f

wid - - ow She has learned a thing or two *unis.* She's a *unis.*

frisk - y, risk - y crea - - ture And she'd clink a glass with

you — She's the bul - li - est girl — you know — She will

The first system of the musical score consists of two systems of staves. The top system has a vocal line (treble clef) and a bass line (bass clef). The vocal line contains the lyrics "you — She's the bul - li - est girl — you know — She will". The piano accompaniment is in the bottom system, with a right-hand part (treble clef) and a left-hand part (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features various chords and melodic lines, with some notes tied across measures.

laugh when you tell — her so — She's a mel - low swell - o

The second system of the musical score continues the vocal and piano parts. The vocal line (treble clef) has the lyrics "laugh when you tell — her so — She's a mel - low swell - o". Above the word "a", the word "unis." is written. The piano accompaniment (right and left hands, treble and bass clefs) continues with chords and melodic fragments. The key signature remains two flats, and the time signature is 4/4.

jol - ly good fel - low I'll nev - er tell - o wid - ow A

The third system of the musical score continues the vocal and piano parts. The vocal line (treble clef) has the lyrics "jol - ly good fel - low I'll nev - er tell - o wid - ow A". The piano accompaniment (right and left hands, treble and bass clefs) continues with chords and melodic fragments. The key signature remains two flats, and the time signature is 4/4.

jol - ly good fel - low I nev - er tell - o wid - - ow.

Tempo di Marcia.

unis.
Up! boys hear the bu - gle blow With hearts e - late we will
unis.

Tempo di Marcia.

unis.
heed the thrill - ing sto - - ry Fall in! fa - ces to the
unis.

foe The path to fame leads to fields that are go

The first system of the musical score. The vocal line (treble clef) has a melody with lyrics: "foe The path to fame leads to fields that are go". The piano accompaniment (grand staff) features a steady eighth-note bass line and a more active treble line with chords and eighth notes.

unis.
- ry. Line up! for-ward! off we go Be-neath the stars and the

unis.

The second system of the musical score. The vocal line continues with lyrics: "- ry. Line up! for-ward! off we go Be-neath the stars and the". The piano accompaniment includes a measure with an 8-measure rest in the treble staff. The vocal line is marked *unis.* (unison).

unis.
stripes of dear old glo - ry Where-er we may be whirled

unis.

The third system of the musical score. The vocal line continues with lyrics: "stripes of dear old glo - ry Where-er we may be whirled". The piano accompaniment continues with a steady bass line and active treble accompaniment. The vocal line is marked *unis.* (unison).

Our flag shall ne'er be furled Neath it we beat the world.

Moderato.

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The vocal line has the lyrics "Our flag shall ne'er be furled Neath it we beat the world." The piano accompaniment features a steady eighth-note bass line and chords in the treble. A tempo marking "Moderato." appears in the piano part.

The second system of the musical score, featuring piano accompaniment. It continues the eighth-note bass line and chordal texture from the first system.

The third system of the musical score, featuring piano accompaniment. It continues the eighth-note bass line and chordal texture from the first system.

The fourth system of the musical score, featuring piano accompaniment. It includes a first ending (marked "1.") and a second ending (marked "2.") with repeat signs. The first ending leads back to an earlier section, while the second ending concludes the piece.

The fifth system of the musical score, featuring piano accompaniment. It continues the eighth-note bass line and chordal texture from the first system.